

# ∴ MUSEUM NEWS ∴

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THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

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EDWARD DRUMMOND LIBBEY



°° MUSEUM NEWS °°

THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

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No. 48

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THE Toledo Museum of Art founded by Edward Drummond Libbey is blessed with a heritage such as few institutions have the good fortune to possess. All credit and honor is due to those citizens of our country who have by their labors and their gifts made possible the rapidly increasing and splendid museums and institutes of art which have been reared to enrich the lives of dwellers in our American cities. Such men are indeed benefactors and to them all we must ever pay sincere and grateful homage.

Edward Drummond Libbey, however, will stand signally alone in the minds and hearts of men, because of his broad sympathies and unusual understanding of the real function of a museum of art in any community. To him it was not sufficient that a perfect edifice be reared and embellished with notable works of art, if in some way this wealth of material could not be utilized as a means to more perfect living, greater understanding and increased facility in all fields of human endeavor. He felt that the master painters or sculptors who created beauty in color, form or line had a definite message for mankind which could in some manner be transmuted into elements of life, strength, accomplishment and happiness. So it was he encouraged in every way possible such untried educational methods as would reveal to the masses some understanding of the basic laws of harmonious color, appealing form and pleasing craftsmanship. It was his

desire also that this knowledge be made available to the lowliest child in the community, for he knew better than did the poet that "the village Hampdens and mute inglorious Miltons" would ever be the pattern of those bereft of opportunity.

Edward Drummond Libbey, therefore, while he taught men by example how to create temples of beauty, divulged to them also the methods by which this beauty could be applied to their lives and the lives of their fellows. Such achievements as his will surely endure as a constant inspiration to all people and the works and ideals of Edward Drummond Libbey must ever flower in increasing abundance as the years press on and the generations advance.

RESOLUTION OF THE BOARD

THE magnificent Museum of Art, in which all our city glories, had scarce seen its completion when its great patron, founder and president, Edward Drummond Libbey passed from our midst. For many years he labored unselfishly to develop not alone the glorious structure we see today, but to spread its cultural influence to the lives of ourselves and our children. Seldom has a city been so blessed with the sustained idealism of a great citizen. By his constant thought and generous benefactions, this institution has grown from a small abode to a great temple of beauty. But beyond this he made it the intimate home for the thronging feet of countless children, and therein lies its real permanency. His dream has spread to the furthestmost confines of our country and touched the shores of Europe. It has indeed been a great vision now perfectly brought to fruition.

We, who have sat with him in his councils have deeply felt his inspiration, his innate modesty, his gentle humor, and his high thinking, and our hearts are heavy that his place shall know him no more.

And so for his great contribution to the intellectual development of our city, in the name of the myriad children into whose lives he has brought a new and strange beauty, and because of the love we bear him, this meeting of directors here assembled does humbly resolve to carry on to the best of its ability this work so nobly conceived and developed.

And, we here record our poignant grief at this heavy blow that has befallen us, and express to his sorrowing wife our heartfelt sympathy in this her irreparable loss.





PORTRAIT OF CATHERINE HOWARD

HANS HOLBEIN

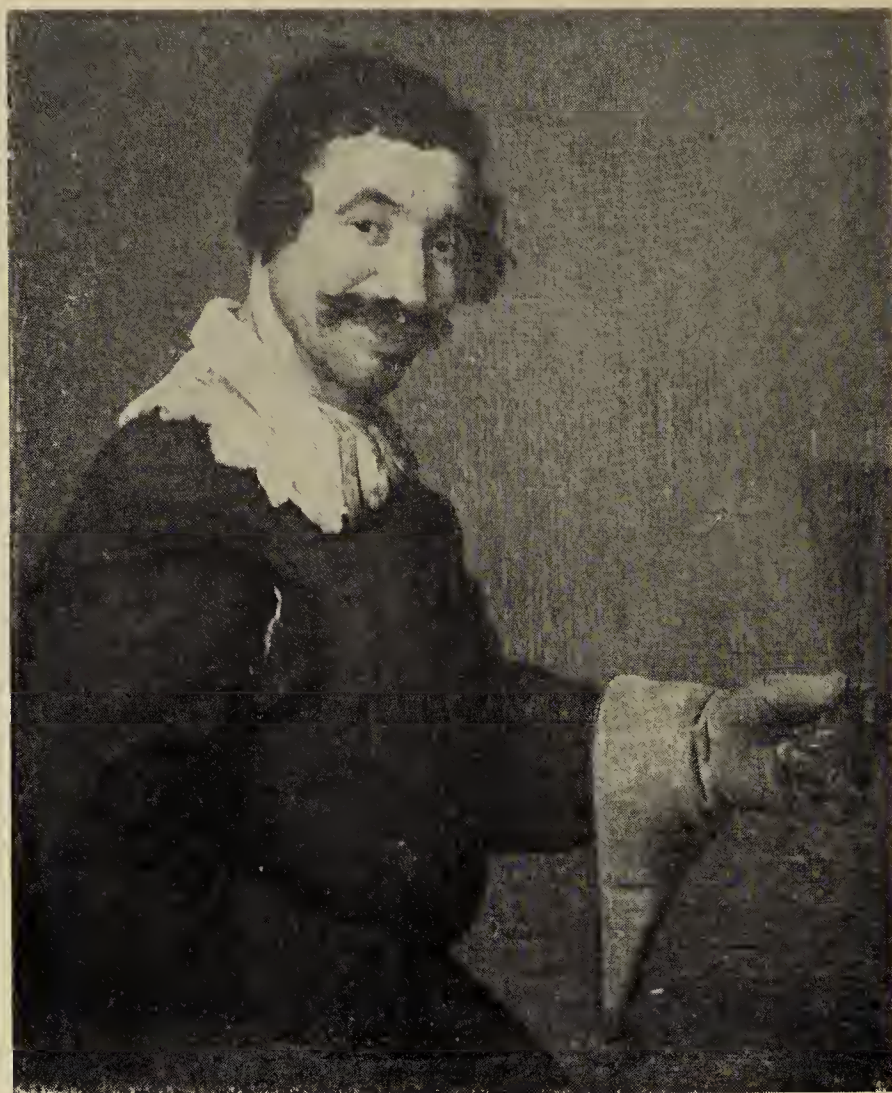
Gift of Edward Drummond Libbey

## DEDICATION OF THE COMPLETED BUILDING THE GIFT OF THE FOUNDER EDWARD DRUMMOND LIBBEY

THE imposing and beautiful completed building of the Toledo Museum of Art, the gift of its great and beloved president and founder, the late Edward Drummond Libbey was formally opened on the evening of Tuesday, January 5, 1926, with simple but appropriate and impressive exercises. The program was opened with an overture by Lavallee played by a selected orchestra of eighty earnest young students chosen from the orchestras of the Libbey, Scott, Waite and Woodward High Schools, conducted by Miss Bessie Werum. In addition to an address by Director

George W. Stevens and the dedication by Secretary Charles A. Schmettau of the Board of Trustees, two groups of songs were exquisitely rendered by Mrs. Frederic Fuller, accompanied by Isabelle Rudd Reichert. Most appropriate was Mrs. Fuller's first number, Wagner's "Greeting to the Hall of Song" from Tannhauser. Director Stevens announced before the first number that those participating did so with a feeling of deep reverence; all were grateful for the privilege of having a part in so ideal an undertaking and as it was their desire to give and not to

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COURT JESTER

DIEGO VELASQUEZ

Gift of Edward Drummond Libbey

receive, applause would be omitted. Director Stevens in his address spoke as follows:

We are gathered to participate in an event of the utmost importance in the history of this institution, the formal opening of the completed Museum building, the gift of its founder and president, Edward Drummond Libbey to all those who seek self-improvement.

Our great and wise benefactor envisioned and planned every step of this development from the incorporation of the Museum in 1901, even to the selection of this particular day for the opening and the final dedication of this splendid edifice to the noble purpose for which it was conceived.

Not only did our great founder direct the preparation of the articles of incorporation, plan our institution, arrange for our first home at Madison and Thirteenth Street, establish our educational policy, give the site on which this Museum is reared, make possible the

first unit of this building in 1912, and the beautification of the grounds and terrace, create the first endowment fund, place in the galleries many notable works of art and finally by his munificence complete this building as you will view it tonight filled with countless evidences of his broad culture, his discriminating selection and his enthusiastic research in many fields of art at home and abroad, but having accomplished all this his ministrations do not cease, for wisely he has indicated the character of our future development and provided largely for its fulfillment.

It was President Libbey's wish that I should outline briefly at this time some of the steps which have brought this institution to its present enviable position in the forefront of the movement having for its object the artistic development of our country. He had himself intended to make acknowledgment in a number of instances of the encouragement and assistance he had been





SELF PORTRAIT

REMBRANDT VAN RIJN

Gift of Edward Drummond Libbey

accorded in the development of his plans and, therefore, to strengthen my memory of these matters I have made notes and enlarged upon them in this paper which I will read rather than trust entirely to the uncertainty of an extemporaneous address.

It was to have been the pleasure of our founder on this occasion to pay a tribute to his warm friend, the late Dr. Frank W. Gunsaulus of Chicago, whose great qualities of mind and heart, well known to you all, made a lasting imprint on the cultural and spiritual growth of the broad middle west.

Between these two great minds there was an instant understanding and a complete appreciation each for the other, engendering a friendship which illuminated both their lives and which will continue to radiate its influence for many generations yet to come. Both realized in an unusual degree the urgent need of creating opportunities for all those who sought a means of self-improvement and both

dedicated to the cause all the resources at their command. Their combined achievements will endure forever as monuments to their zeal and as an inspiration to all men.

During the early days of this Museum, President Libbey found much comfort in the encouragement and assistance offered by Dr. Gunsaulus. He felt that his great friend had helped to clarify and strengthen his own ideas as to the part the Museum should play in the general educational scheme of the community. To appropriately and enduringly express this appreciation he acquired and caused to be installed in the large east gallery one of the most important works of Rodin, *Le Penseur*,—The Thinker—as a lasting memorial to his friend and had placed thereon a tablet of bronze bearing these words:

“Installed as an enduring testimonial to the inspiring devotion of Dr. Frank W. Gunsaulus to the cause of art and education in America and in deep appreciation



SELF PORTRAIT

SIR JOSHUA REYNOLDS

Gift of Edward Drummond Libbey

of his interest and encouragement in the founding of this Museum. Presented by his friend, Edward Drummond Libbey."

Tonight, for the first time, you may look reverently upon this gift, the evidence in imperishable bronze of a friendship which solaced two great minds and still persists to warm the hearts of men.

The Toledo Museum of Art was incorporated April 18, 1901. Edward Drummond Libbey headed the list of incorporators and became its first and continuous president. The young organization having no home, rented quarters in the Gardner Building where several successful exhibitions were held during the first months of its career. After a year of preliminary work, President Libbey had evidently thoroughly formulated in his mind the policies to which he so steadfastly adhered during all the years to follow. It is, therefore, most interesting and illuminating to quote the conclusion of his first annual report,

which was submitted by him twenty-three years ago, on May 6, 1902, wherein he spoke as follows:

"Having started a little movement for art's sake and the consequent pleasure, education and cultivation it brings—we might stop and ask ourselves, is it worth our energy and efforts to continue the work?

"We are today one of the leading nations of the world, and in all branches of industry, finance and commercialism we are looked upon with wonder. The centers of art in Europe have justly been her pride, and our country is just beginning to appreciate the importance of art education. Nearly all cities of any size in this country have their museums and galleries which are fast becoming a matter of necessity. We owe it to ourselves; to the school children of Toledo, and to the future generations to see that our good





MRS. FISHER (Mary Gainsborough)

THOMAS GAINSBOROUGH

Gift of Edward Drummond Libbey

work shall continue, that we lay a foundation so solid and complete that the future citizens of Toledo will look back upon this, our pioneer work, with praise and appreciation."

To the exhibitions of the first year, admission fees were charged. The attendance was gratifying and the receipts aided largely towards defraying expenses, but even so, President Libbey had commenced to formulate his dream. He had observed that school children, students and teachers were not largely represented in the attendance and this circumstance prompted the following paragraph also in his first report:

"I would suggest that hereafter we allow teachers and pupils free admission to all exhibitions upon certain days, for it is my opinion that the object of our

institution, the education in and cultivation of art can find no better field than in our public schools."

One year later, in 1903, in his second annual report he proclaimed a still broader view. His keen mind had been working and he had reached a final conclusion. He said, "It is the hope of your trustees that this organization, will in the near future, be placed upon such a sound financial basis as will enable us to have the Toledo Museum of Art open to the public free every day in the year and it is our aim to strive to this end."

So it is of record that Edward Drummond Libbey over twenty years ago proclaimed the service which a museum of art could perform in a community. In a few brief sentences he established a policy of free education for museums of art undreamed of theretofore,—



VENICE, CAMPO SANTO

J. M. W. TURNER

Gift of Edward Drummond Libbey

a policy quickly put into operation by this Museum, and finally adopted by every museum in the country and now engaging the serious attention of the leading educators of Europe. So it was our founder was the first to see the real vision, the first to utter the word which was to revolutionize all museum procedure for all time and make a great necessary and lasting contribution to the educational system of the country.

President Libbey early commenced to collect masterpieces of painting with which he surrounded himself in his home and at the same time he enriched the Museum collections with many notable works. His appreciation and interests were broad, however, and extended into the fields of archaeology and the minor arts as well. His first important gift to the Museum was the outcome of a journey to Egypt during 1905 or thereabouts, when he became deeply interested in the history, art, religion and customs of the ancient Egyptians. As a result he gathered together some three hundred objects of intense interest and had them consigned to the Toledo Museum where they were installed during 1906, forming the nucleus of the very comprehensive collection which you will view in the Egyptian gallery this evening, completed by his finds and purchases in Egypt last winter. His interest in Egyptology prompted him to give substantial aid to the work of the Egypt Exploration Society in its excavations at Tell El-Amarna and because of this interest and

aid many important objects have found their way to our Museum.

During one of his earlier sojourns in Egypt, Mr. Libbey secured from a native a papyrus roll bearing an inscription in the demotic form of hieroglyphs,—the more or less cursory hand used for social, business and legal purposes. With his usual frankness he mentioned his find to the government officials at the Cairo Museum suggesting that if it happened to be important they might desire to keep it for their collections, but if they did not object he would like to send the document to the Toledo Museum. The officials upon examination declared the roll to be a marriage contract and as they then thought of no great importance as the Cairo Museum had many of a similar nature. Very much pleased with his find, Mr. Libbey sent it at once to Toledo with the suggestion that we investigate, which we did with an amazing result.

The chronology of Egyptian history was not evolved at a stroke. Even after the key to the hieroglyphs was disclosed by the Rosetta Stone early in the last century there were many years of diligent research required to rebuild the record of the centuries upon centuries of civilization in that ancient habitation of the human race. Slowly the historians and egyptologists had patched the story together and while the main features had been well disclosed there were here and there gaps which defied all research. For instance, the name of the Pharaoh Khababasha appeared





ARUNDEL MILL AND CASTLE

JOHN CONSTABLE

Gift of Edward Drummond Libbey

occasionally on monuments or architectural remains but nothing had ever been discovered to fix even approximately the period of his rule.

At the Toledo Museum, President Libbey's papyrus roll which was fragmentary and fragile was carefully restored, placed under glass and photographed. A print was sent to W. Spiegelberg, Professor of Egyptology at the University of Strasburg, an eminent authority on demotic writings. To his surprise he discovered in the opening sentence these words: "In the Year 1 in the month of Athyr of King Khababasha." These words in themselves, of course, gave no clue to the period of the king or pharaoh but the name of the scribe who drew up the contract was Peteharpres and as it was known that his name appeared on another papyrus in the year 324 B. C. this fact fixed the period of King Khababasha beyond a doubt. The document settled many other important points, such as the disputed statements of Diodorus as to the position of women in Egypt during the period in question.

The document was named Papyrus Libbey in honor of its discoverer and reproductions, translations and the full significance were published in German at Strasburg in 1907. Later it was republished in French and English and again in monographic form in English by the Toledo Museum of Art. This most important and interesting document may now

be seen in our Egyptian gallery where it has been installed together with the many other gifts of our founder.

President Libbey was one of the largest contributors to the work of excavation carried on at Tell El-Amarna by the Egypt Exploration Society. This research in the royal city of the pharaohs Ikhnaton and Tutenkhamon which flourished in the fourteenth century B. C. is a most important undertaking, revealing as it does to us much important and interesting information regarding that ancient civilization. President Libbey was the honored guest at the excavations last season where he was comfortably quartered at the staff house and participated in many of the interesting discoveries made during the period of his visit. This visit was one of the most pleasant and gratifying of his many interesting experiences in the fields of art and archaeology and as a result many important objects were sent to enrich the Museum's collection of Egyptian antiquities.

I have dwelt for considerable length on these Egyptian acquisitions inasmuch as they aptly illustrate Mr. Libbey's method of study and research. He knew nothing of half measures. When his interest had once been aroused he was not satisfied until he had completely mastered the subject under consideration. Immersed as he always was in large affairs which easily could have commanded all his



THE FLUTE PLAYER

FRANZ HALS

Gift of Edward Drummond Libbey

energy and thought he still was able in an instant to become the student and press diligently and far into any intellectual pursuit. The point then I wish to emphasize is that the many objects of art placed by him in our permanent collections present to us a very personal and intimate conception of his intellectuality. Some fifteen or more years ago he acquired his first important Dutch picture, the *Daily Bread* by Josef Israels, and as a consequence, he did not rest until he had mastered the field of Dutch art past and present. He visited Holland repeatedly, familiarized himself with all the treasures stored in the museums, became the warm friend of many of the great modern masters and acquired a collection of their works of the very first importance and quality. This interesting phase of his excursions into the realm of painting is permanently preserved to us in the west gallery bearing his name and completely hung with the finest examples of Israels, Mauve, the Marises, Weissenbruch, Pieters, Kever, DeBock and others of note.

From the art of Holland his interest spread over the whole realm of painting and he was not content until he had surrounded himself with the finest examples of the greatest mas-

ters, including Rembrandt, Hals, Velasquez, Ribera, Bol, Holbein, Cranach, Turner, Constable, Reynolds, Lawrence, Raeburn, Gainsborough, Hoppner, Hogarth and a score of other notable canvases of the greatest possible historical and artistic importance. When started on a quest he put into it all his enthusiasm and resourcefulness. Two years ago while sojourning in Spain he was struck with the rare quality of the works of Zurbaran, 1598-1662, a contemporary of Velasquez, hanging in public galleries and cathedrals. He was immediately imbued with the desire to possess a Zurbaran for the Toledo Museum of Art but investigation revealed no Zurbarans available in Spain, all examples being among the prized possessions of the church or state. This discovery could in nowise cool the ardor of President Libbey whose vocabulary did not contemplate the word failure. He persisted in his quest and finally learned that a canvas, the *Flight of the Holy Family* by Zurbaran, was removed from Spain to England in 1839 by the then English ambassador, the fourth Earl of Clarendon. To obtain it from the sixth Earl of Clarendon a year ago was but an incident in the quest of an ardent collector and connoisseur. This canvas together with





PORTRAIT OF A MUSICIAN

JOSEPH DE RIBERA

Gift of Edward Drummond Libbey

works of the other master painters I have mentioned are on this occasion to be seen in the Edward Drummond Libbey Gallery in the east wing of the Museum. Of late years Mr. Libbey's imagination was fired by the achievements in the arts during the great intellectual rebirth of mankind, the Renaissance in Italy and with his usual enthusiasm he had started on this new and delightful quest. It is to be deplored that I have not the time to detail at greater length his many journeyings into the field of art but such incidents as I have briefly touched upon will suffice to convey to you some idea of the joy that was his in these charming meanderings into the realms of beauty and the rare perception with which he was so generously endowed.

Let me dwell briefly upon just one more of his contacts with painters which well illustrates his keen and unerring judgment. The late George Bellows whose notable achieve-

ments in the field of American art have recently been observed by a memorial exhibition at the Metropolitan Museum of Art, was born in Columbus in 1882. In 1909, at the age of 27 years he was practically unknown. At that time Mr. Libbey noticed in an exhibition a painting by the young Bellows entitled "Blackwell's Bridge." He was so impressed by its forceful handling that he purchased the canvas primarily to encourage the artist, and sent it to the Museum together with a letter to me in which he said, "You need not hang this canvas now unless you care to. I feel that some day it will be important for the painter shows great promise."

The rapid rise of Bellows to fame is now history. The canvas purchased by Mr. Libbey which formed part of the recent memorial exhibition at the Metropolitan Museum has just been returned to us and is hanging in our American gallery tonight. Ours was the first



PORTRAIT OF ANTONIN PROUST

EDOUARD MANET

Gift of Edward Drummond Libbey

museum to possess a Bellows and the purchase of the picture by Mr. Libbey was the first real encouragement the artist had received. Bellows, thereafter, evinced his appreciation by sending many of his important works to our Museum before they were shown elsewhere, notwithstanding that there was always an urgent demand for the loan of his paintings from all the museums.

I could name many other promising young painters who received their first encouragement from Mr. Libbey but the Bellows incident suffices to illustrate the manner in which he sensed good craftsmanship and stood ready to lend a helping hand.

I have just said that the Bellows incident would be my last but I cannot refrain from briefly sketching yet another which illuminates

a dramatic passage in the history of American art in which Mr. Libbey played an important part. The name of Ralph Blakelock will for all time stand forth with the foremost American masters. Blakelock was born in 1847. Early he gave evidence of great talent but altho he painted innumerable canvases filled with a rare and new beauty his day and generation met him with cold indifference as is often the portion of genius. Like Wagner, Palissy, Meryon, Blake and scores of others, poor Blakelock toiled on in poverty and finally as the result of many worries, scant nourishment and neglect he lost his reason and was taken to the Middletown asylum where he remained forgotten for sixteen years. In the meantime, however, there had been a slow but steadily growing appreciation of his work which was





FLIGHT INTO EGYPT

FRANCISCO DE ZURBARAN

Gift of Edward Drummond Libbey

being sought for by connoisseurs. His greatest masterpiece, *The Brook by Moonlight* was painted by him in 1899. He virtually peddled it, rolled under his arm—he could not afford frames—and had to sell it for a mere pittance which circumstance hastened his mental breakdown. This canvas finally came up at auction in New York as part of the Lambert Collection in 1916. Mr. Libbey was present on that memorable occasion and when finally the chief treasure of the collection was put up for sale he bid it in for \$20,000, which was then the highest figure an American painting had ever realized at auction. This circumstance directed the attention of the world to Blakelock who for sixteen long years had been languishing in a madhouse. Mr. Libbey loaned the canvas for exhibition both in New York and Chicago and by this means created a large fund which furnished a pleasant home and provided ease and comfort for the artist during his declining years. *The Brook by Moonlight* then came to the Toledo Museum as the gift of Mr. and Mrs. Libbey and that same year, 1916, the National Academy of Design elected Blakelock a full member, a tardy but deserved recognition of his genius.

Blakelock passed his last days in comfort with his scattered family under a roof they

could call home. He even partially regained his reason and again took up his brush, but the fires of genius were burning low. Still, he enjoyed three happy years and died in peace and honor in 1919. His *Moonlight* may be seen tonight in the Maurice A. Scott Gallery of the Museum, recalling still another passage of Mr. Libbey's fruitful wanderings in the field of art.

I will dwell no further upon his associations with masters of the brush, varied and interesting as they were. Naturally, he was interested in the art of glass making and had always in his mind the formation of a collection for his Museum which would completely and beautifully tell the whole story of this most interesting minor art which had engaged the attention of mankind for four thousand years or more.

Such a collection he finally perfected and saw it installed to his complete satisfaction in two of the new galleries which he had provided for the purpose. The collection was formed by the union of several important collections to which have been added here and there rare and unusual specimens discovered from time to time by Mr. Libbey in his travels. The Spanish group of the seventeenth century, the last missing link in the





INTERIOR OF A CATHEDRAL

JOHANNES BOSBOOM

Gift of Edward Drummond Libbey

story, eluded him for years and was only found during his recent trip abroad. The ancient glass was for most part in the notable collection of the late Thomas E. H. Curtis, who spent his entire life in its formation. For many years Mr. Libbey had known of this collection and had hoped some day to be able to establish in Toledo one of equal importance. To this end he acquired many important pieces of Phoenician, Egyptian and Syrian glass, a most notable group representing the finest period of Venice, groups of German and Bohemian glass and in 1916, he purchased the entire collection of early American glass which had been brought together by the eminent authority, the late Edwin Atlee Barber of Philadelphia and goes back to the year 1620, when the first glass factory of the country was established at Jamestown. The Barber collection contains many fine examples of Stiegel glass and numerous specimens illustrating

other early phases of the art in our own country.

Finally, the death of Mr. Curtis left his heirs with a fortune tied up in some five thousand pieces of ancient glass and as they could not afford to keep the collection intact it was scheduled to be auctioned at the Anderson Galleries in New York. Before this event could happen, which would have scattered the collection over the world, Mr. Libbey purchased it in its entirety from the heirs prior to the sale and with characteristic consideration and thoughtfulness he selected a large group of the finest specimens and presented them to the daughters of Mr. Curtis.

All this happened seven years ago. The collection was packed and shipped to Toledo and has been in our store rooms awaiting the present time for the necessary gallery space in which it could be installed. Some of these objects of glass are over three thousand years



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old and most of them have come down to us from two thousand years ago, yet when they were finally unpacked two months ago out of five thousand ancient and delicate pieces, not a single one had been broken. This circumstance recalled to Mr. Libbey's mind that Dr. Gunsaulus had once remarked in his presence that it seemed as though there must be a special department of Providence the function of which was to watch over and protect the fragile and beautiful objects of art which had come down to us unharmed throughout the turmoil of the centuries.

The most ancient piece in the glass collection, now gracing this Museum, dates from 1350 B. C. and is in the Egyptian group, and Egypt no doubt was the cradle of the industry. In some respects this collection of glass brought together by Mr. Libbey is the finest and most comprehensive in the world. This is especially true of the fourth century Jewish glass, for all the museums of Europe do not, combined, possess the equal of this group. Also the Roman millefiori of the first century, the first century Sidonian glass, the cameo glass which is Roman first century, and the Arabic glass section are unexcelled. Henceforth all students, writers and connoisseurs interested in glass in the arts, will make Toledo their Mecca.

I must return for a moment to the realm of painting and speak of the canvas which it was to have been Mr. Libbey's pleasure to present to the Museum tonight and which now hangs in a gallery dedicated to him, together with his other great art treasures. It is a magnificent example of the work of Edouard Manet of France, the first great impressionist painter, who with his followers revolutionized the art of his time. It is a striking portrait of Antonin Proust, the French Minister of Fine Arts, a sensation of the Paris Salon of 1880. It is one of the very few great Manets in this country.

Another most important gift and painting of which our President would have spoken and which for the first time is to be viewed this evening, is the fine portrait of Princess Demidoff by the late great American master, John S. Sargent. This notable work of art has been placed by Mrs. Libbey in the Maurice A. Scott Gallery, together with the other important American works which it has been her pleasure from time to time to bring together. The greater part of the newly installed Ceramics Gallery is as you doubtless remember the gift of Mrs. Libbey and during the years we have been building up our various

collections, Mrs. Libbey's gifts have been numerous and important. I feel it is proper for me to announce also at this time that the many exquisite replicas in bronze of the notable masterpieces of classical periods which beautify our sculpture court tonight were all recently sent from Europe by Mrs. Libbey to grace this most important occasion.

In closing I must also make such other acknowledgments as President Libbey informed me was his intention to offer at this time. He desired to thank the Building Committee, composed of Messrs. Irving E. Macomber, I. W. Gotshall and Blake-More Godwin, together with Mr. C. J. Wilcox for their untiring endeavors in carrying forward to such a successful conclusion the important work he had entrusted to their hands. He would have complimented and placed on record, his thanks to Edward B. Green and Sons, the architects who so perfectly designed and developed the Museum he had visualized in his mind. Also he would have voiced his warm appreciation of the great contribution made by James and Thomas Bentley and the efficient members of their organization who took pride and pleasure in rearing this structure as a matter of civic duty and in the spirit of helpfulness, rather than as a mere business proposition.

These things then I have said for him. That I am inadequate to the task I know full well for no man may ever hope to assume his place for even a moment, or duplicate ever the noble impulses which controlled his every act.

It becomes our duty now as far as lies in our power to carry to its fruition the work which our great founder, patron, president and friend has so clearly expressed as his desire. We pray therefore, for that strength and wisdom which will enable us to act efficiently in his behalf.

The dedication by Secretary Charles A. Schmettau of the Board of Trustees was as follows: "Only a few years ago, as time runs, many of us were present at an event which marked a step forward in Toledo's history—a step toward progress from the purely material interests in life toward the higher planes of culture. The dedication of the first portion of this beautiful building was the first tangible proof that the ideals and unselfish efforts of its founder and his group of associates, men whose minds rose above the daily routine of a business life, to bring into the lives of their fellow citizens something higher and nobler than the striving for mere material comfort

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and welfare, had borne fruit. Above all, it proved that in the souls of the mass of our population there lay dormant an innate sense of art and beauty—dormant only because it had never been afforded an opportunity for indulgence and expression. The wonderful success which followed is known to you all and has been referred to by Mr. Stevens, to whom unquestionably much credit and our gratitude are due for making of this Museum a living thing. Under his guidance it rapidly assumed a foremost place among all similar institutions in the work of affording to those who strove for higher ideals the means and opportunity of cultivating them. In accord with President Libbey's ideals, "Our Museum" became a household word amongst the people of Toledo. But it has never been a "museum" in the sense in which that term was formerly understood, a place for the majority to spend a few more or less wearisome hours when all other sources of amusement failed and really interesting only to the minority whose education enabled them to appreciate its offerings without special guidance or instruction.

From the very first, its mission was conceived along far broader lines, to arouse the love and actively cultivate the knowledge of art in all who sought escape from the monotony of a purely material life, and in that mission it has succeeded beyond all expectations. The measure of its success and of the popular appreciation of its efforts may be gauged by the fact that, in a very few years, the building, which at first seemed almost extravagant, proved utterly inadequate to our needs.

So we are here tonight, thanks to the generosity of its founder and to the untiring and unselfish efforts of those entrusted with its planning and construction, to inaugurate this new temple of art, worthy in every respect of its great mission, and equipped, as few other museums are, to carry on its work of uplift and education.

In delivering this building to the care of the trustees and members, we dedicate it to the cult of the highest and most beautiful things in life, to the guidance of old and young into the paths of true culture and, above all, we dedicate it to the eternal memory of that great citizen of Toledo to whose ideals its

conception was due and of whose unselfish dreams for the uplift of his fellow citizens it is the glorious realization."

Secretary Schmettau then announced to the members and guests present that the new galleries and collections were ready for their inspection. Over three thousand visitors, including city and county officials enjoyed a first view of the masterpieces of painting in the two galleries dedicated to the founder, Edward Drummond Libbey and containing the notable canvases he had brought together with such rare judgment. Many guests were present from Detroit, Columbus, Cleveland, New York, Chicago, St. Louis and other art centers, and several from London and Paris. All were delighted with the new galleries and their contents, the beautiful wall hangings, the furnishings and equipment. Not only were the guests impressed with the importance of the exhibits but also with the manner of their installation.

The new galleries viewed in addition to the founder's galleries, were those devoted to the glass collections presented by him, the Egyptian collection also the gift of the founder, the ceramic, print, oriental, book and classical galleries, the new Gothic hall, the small lecture hall, the school rooms, the new library, together with the several galleries of American and European paintings. The sixteen new galleries and five in the older part of the building were completely filled with paintings and objects of art owned by the Museum, nothing having been borrowed for the occasion. Mrs. Libbey's recent gift, a fine canvas, the portrait of Princess Demidoff by Sargent and the many beautiful replicas of classical bronzes placed by her in the sculpture court added greatly to the beauty and importance of the opening exhibit.

The Toledo Museum of Art has, therefore, entered auspiciously upon the new period of usefulness as planned and developed by its founder, president and great benefactor, Edward Drummond Libbey. The members, the trustees, the staff and all citizens are impressed with the responsibility which is now theirs in the safeguarding, fostering and further developing of the splendid institution of art and learning which the founder has made possible for all those who seek self-improvement.

